# Pramatic \* Musical

HE passing of Richard Mansfield, fully detailed in yesterday's "News," marks a sorrow ful epoch in the American dra Since the days of Booth and Bar rett, no actor of our stage has pos sessed the attributes of scholar, student and genius to such a degree as Mansfield. Indeed, he had the genius that is half allied to madness, which ay account for the thousand storie of his erraticalness with which the public has been regaled for years past Mansfield was a marvel in the way of creating new roles, and if the direct cause of his death could be traced, it would be found to be due to the passion he possessed for creating new parts and mounting fresh productions. He has been the dominant figure on the American stage for nearly fifteen years, and is one of the few actors who could dictate his own terms to managers, whether he was playing on Broadway or in any of the theatrical His rise dates from the early eigh-

ties, when, owing almost to an accident, he was given the part of the Baron Chevrial in A. M. Palmer's production of "The Parisian Romance," The veteran actor, J. H. Stoddart, has often narrated to the writer how, when this play was first taken up by Palmer, that manager gave him the part of the Baron. Stoddart mustrusted his ability to bring out all its points, and he asked Mr. Paimer to excuse him from attempting it. Palmer urged him to change his mind, but he steadily declined, and the role was entrusted to Mansfield, then an almost unknown member of the company. Mansfield saw the possibilities of the part, created the great death scene where the aged roue is stricken with paralysis at the banquet table, and next morning he found himself famous. His rendition of that role in Salt Lake is a vivid memory to theater goers of fifteen or twenty years ago. About the same time he appeared here in "Princo same time he appeared here in "Princo Kari," another role which showed his decided versatility. He has visited us many times since, in such productions as "The Scarlet Letter," "Jekyll and Mr. Hyde," "Beau Brummel," "Monsieur Beaucaire," "Ivan the Terrible," and many others, and every visit only served to accentuate the tremendous hold he had upon our public. His last appearance in Sait Lake was on May 14, 1904, when he gave a one night presentation of "Ivan the Terrible," the receipts amounting to \$1,782. His last big production in New York was "Peer Gynt."

Everyone who remembers the jollity, the merriment and the melody of the "Prince of Pilsen," will be pleased to learn that it is to come back to Salt Lake Friday next. Since it was last done here it has been played in Europe, South Africa, and Australia. Dan Mason, the jolly brewer from "Zinzinatti," the songs of "The Message of the Violets," "Heidleburg," and "The Tale of the Sea Shell" are all so well remembered that there is sure well remembered that there is sure to be a regular rush to give them a greeting. In addition to Mr. Mason, the brewer, the company includes Miss Reba Dale, who plays the part of the coquettish widow, while Octavia Broske, a singer of note, has the prima-donna role of Edith; the prince prima-douna role of Edith; the prince will be played by Mr. Edward Mora and we are promised the usual aggragation of handsome girls that always marks the visits of Savage's companies. The orchestra will be doubled for the occasion, Savage himself bringing a large number of instrumentalists.

Following the 'Prince of Pilsen' the Salt Lake Opera company will present 'Robin Hood,' the opening performance to take place at a matinee on the afternoon of September 11. The inusical work of the local company is now so well in hand that Prof. McClellan feels that he can lay down the haton for a week to go with the Ogden choir to Sacramento, returning Saturday Sept. 7, in time to give the finishing touches to the opera. In the meanitime Mr. Spencer is holding daily rehearsals with the principals and chorus and the stage business will be in good shape for Mr. McClellan's return.

The Salt Lake Opera company will go to Provo Sept. 19. Ogden Sept. 20 Proceedings of the Commission of the Commission

PEGGY BALLON.

The Most Talked of "Picture Girl" of the "Prince of Pilson."-Salt Lake Theater.

and Logan Sept. 21, and "Robin Hood" continuing the remainder of the week, will be heard in these three cities for the first time, as the Bostonians never visited either place. continuing the remainder of the week, with a bargain matinee on Saturday afternoon the sensational melo-drama success. "The Light House Robery." continuing the remainder of the week, with a bargain matinee on Saturday afternoon the sensational melo-drama success, "The Light House Robery," will receive its lital local presentation, "The Light House Robery," is said to be one of those tensely interesting dramas of "sea-folk" and sea-life, of which there are so few on the American stage today, but which have been so successful whenever produced.

Success has met the efforts of the management of the new Family theater on West Temple street, between First and Second South, judging from the large audiences which have attended each performance since the opening. Baby Dorothy in illustrated songs and specialities with the great moving picture "The Great Train Roubery," have proved strong hits.

The Orepheum bills in the near future present a number of head liners that will surprise Salt Lake people. Among them are Grace Van Studdford, who comes the week of September 9th. She will be remembered as the star of DeKoven's "Red Feather." Sometime later comes Viola Pratt Gillette, and after her the only May Irwin. All three of these stars have been secured for the advanced vaudeville circuit in which the Orpheum is a link.

Next week, the fourth of the season, will have a high grade bill; Frank C. Moore and Emma Hill will be seen in the "Mix and the Mixer," followed by the popular team World and Kingston, the dancing comedian and singing soubrette, who made a hit here last year. Then we are to have the Kinsons in the musical oddity entitled "Goint it Blind," a musical turn which is very clever, one of them playing real instruments, while the other imitates everything imaginable. The next on the program are the five Musical Byrons, instrumentalists, the Bell Claires, exponents of physical culture, Prof. Wise, the crayon artist, the kinodrome with new pictures and Prof. Weihe and his orchestra with modern selections.

Few melo dramas of the last several seasons have won so great a measure of success as "The Chorus Girl" which will be seen at the Grand Theater four nights and Wednesday matinee next

bery," have proved strong hits. The world-famous Lutz brothers will be the head-liners in the opening bill for the fall and winter season at the Lyric theater, which starts this after-noon. The house has been thoroughly rennovated and many improvements made under Manager Bert C. Donnellan's direction. Baby Dorothy will be transferred from the Family to the Lyric next week.

Messrs. Sullivan and Considine have

Figned up a large number of star acts from other circuits and the man-agement promises a banner year in local vaudeville. Matinees will be given every day except Sunday.

### LOCAL MUSIC NOTES.

Conductor Arthur Shepherd of the Symphony orchestra will give special Symphony orchestra will give special time and attention to the now well known and popular organization the coming season. He has sent east for new and fine music, including such works as Becthoven's Seventh Symphony, his Preludes and Symphonic Poem and Overture to "Coriolanus," roem and overture to "Corlolanus," thus guaranteeing the highest order of programs. Rehearsals will begin a week from Sunday next, and will be kept up regularly through the season, with 50 performers, which is as full an instrumentation as is feasible for a city of this size.

The Symphony has made an excel-

full an instrumentation as is feasible for a city of this size.

The Symphony has made an excellent name for itself in the past, and with the very substantial encouragement given it by public spirited citizens, the orchestra is now firmly on its feet, as a permanent institution. It is in the best of hands both as to its management and its musical leadership, and with the interest taken by the members themselves, there is every incentive and inspiration to successful artistic achievements. The orchestra is surely worthy of popular support.

The special concert that was to have been given tomorrow at Liberty park with an instrumentation of 50 men, by Held's band, has had to be postponed for one week, owing to Manager Zim-merman's absence in San Francisco. So tomorrow's band concert will be as us-ual, and include such popular selections as "Awakening of the Lion," by Di Kowski; bailet music from "Faust," Pot-Pourri from "Fra Diavalo," Schu-bert's "Serenade" for cornet by Mr. Leslle, overture to "Norma" by Bellini, and others.

Now that Sousa and his fine band will Now that Sousa and his fine band will be in Salt Lake again in November, after an absence of two years, his public appearances from now on will be of interest to local music loving people. The Philadelpia North American of recent date prints half a page about the "March King," with illustrations, the latter showing that Mr. Sousa has a manner and motions peculiarly his own while directing his band. With his head and body held rigid, he gives his arms full play, and has a swing of his baton, held below the waist line that no other conductor builtates, but which many comedians burlesque. comedians burlesque.

Prof. Charles Kent and some of his pupils will give a song service Sunday evening at Waterloo ward chapel, commencing at 6:30. Following is the pro-

Anthem Ward Choir
"I'm a Pilgrim" Marston
Edna Morris.
"My Shepherd" Koschat
Prof. Kent's Male Chorus.
"Beyond the Shadows" C. A. White
Druce Parker.
"O Love Divine" Nevin
Alvin Keddington.
"The Children's Friend" Adams
Nellie Davison,
"Where Is My Boy Tonight" Sankey Where Is My Boy Tonight" . Sankey Chas, Crowton. "Cavlary" ... Rodney
Alvin Keddington.
Duet. "Refuge" ... Wesley
Miss Edna Morris and Prof. Kent.
"Content" ... Parks
Prof. Kent's Male Chorus.

In the First Methodist church tomor-row morning the choir will sing Shel-ley's anthem. "When Power Divine," and Miss Claudia Holt will sing Sulli-

The Daynes-Romney Music com-pany is no more, with the withdrawal of Harold Daynes but its place is taken by the Daynes Music company just in-the Daynes Music company just inthe Daynes Music company just incorporated, among the stockholders
being R. W. Daynes, H. J., Nelson, L.
S. Hills, Edgar Hills, Lewis Hills, Rodney Badger, George W. Morgan, Dr.
Fred Stauffer, J. Renshelmer, W. M.
Rich and others, Mr. Rich is the
manager and is now in charge. The
capitalization is \$50,000, at \$1 per
share, paid up. The officers of the
new company are: President, R. W.
Daynes; vice president, James Ingebretsen; secretary, H. L. Nelson;
treasurer, W. M. Rich., Harold Daynes
and family will leave next week for and family will leave next week for Ocean Grove, Cal., to reside.

When Held's band had finished When Held's band had finished serenading in front of the Wilson hotel the other evening, one of the selections given, "Would You Care?" so pleased one of the lady guests of the hotel that she threw out \$8 in small change among the musicians. The way the boys tucked their instruments under one arm and went after the coin was, something interesting.

Prof. McClellan has the orchestral score of the Symphonic Poem written for organ and orchestra by Guilmant, for organ and orchestra by Gullmant, the great French organist and composer. If it had been scored also for band and organ, it would be given next November in the tabernacle when Sousa comes. But, as it is, there is no reason why the duo should not be played at the annual festival next spring with the Chicago Symphony orchestra, particularly as the conductor says he is ready to play if with the tabernacle organ.

The First Congregational church ergan will not be back in place for another 30 days, so that the congregation will have to occupy the Sunday school auditorium for the time being. It was found there was more to be done to the instrument than was anticipated, as it was in pretty "rocky" condition. The Boston experts at work on it say that while the material was of the best, the construction was very poor, and no credit to the men who put it up, in fact they claim the various parts of the organ were just poor, and no credit to the men who put it up, in fact they claim the various parts of the organ were just thrown together. Masses of tubes were discovered merely hanging together, ready to fall from their positions, and the connections of the mechanisms were more or less disjointed, warped and twisted. The experts say that but for the constant care and watchfulness of Prof. Radcilife, the organ would have been in even far worse condition than it was when taken down. A new box of pedals has been put in, of the radical concave kind, which are much easier and more satisfactory in every way to play, and such a thorough reconstruction made that the instrument will be in splendid shape for a long time to come. The experts say it would be much better were the console located in splendid shape for a long time to come. The experts say it would be much better were the console located down in front of the pulpit, as the organist could hear equally well from all parts of the instrument, which does not obtain with the console as at present placed. But the trustees want the space under the pulpit platform that would be occupied by the tubing connections, for some sort of a ventilating apparatus that has never been put in, so no change has been made with the console. However, Prof. Shepherd, the organist, says he is satisfied with the arrangement as it is. The experts remark that the space left for the proposed Cor Anglals stop is in the "Great," whereas it should have been in the "swell" or in the "echo." But as the cost of the stop would be \$750, there are some doubts about its being put in for a long time to come. Prof. Shepherd says another soft reed stop is needed in the "Great." Some stop like the Claribella would be appropriate, and possibly this may be placed in the vacant space.

Prof. Wetzell has been very busy preparing his music work for the public schools, so that at the opening, all will be in readiness for active oper-

Mrs. Ella Cumming Wetzell will be home from Portland, Or., tonight, or tomorrow, after a pleasant vacation visit with her brother and his family

Prof. Stephens Intends this fall and Prof. Stephens Intends this fall and whiter to begin a special singing class for boys under 13 years of age. He hopes to have a regiment of at least 500 of them. This training is much needed, and should be given while the boys are young, have the time to learn to sing well, and are able to form a taste forthe class of music that will be a benefit to them in after life. Parents benefit to them in after life. Parents would do well to attend to getting their boss into this class work, which will be expensive and yet of priceless value to most of them.

### SHARPS and FLATS

under the management of Daniel Frohman at the New York Hippo-drome on Nov. 10. He goes thence to Chicago, and his tour will include all the principal American cities and visit to Mexico and Cuba.

Ethel Jackson, who will sing the title role in Henry W. Savage's production of "The Merry Widow" at the New Amsterdam theater, has arrived in New York. The supporting cast will include Willle Saville, from the Imperial Opera at Vienna; Estelle Bloomfield, one of the prima donnas in "Madam Butterfty" last season; R. Graham and Frances Cameron One does not hear much of Chris-

One does not hear much of Christine Nilsson nowadays, observes a London paper. It is over 40 years since she made her first appearance in England as Violetta. Thirty-five years ago she was married in Westminster Abbey by Dean Stanley, and on the Jeath of her husband she remained a widow for some years until her marriage with the Count de Miranda in Paris. Her wedding was followed by her retirement from the opera and concert platform. Since then she has lived most of the time in France and Spain. in France and Spain.

The last obstacle to the engagement of Gustav Mahler as conductor of the Metropolitan Opera House appears to have been removed by the appointment of his successor at the Imperial Opera House at Vienna, Fellx Weingartner, who was here with the New York Philharmonic society two years ago. Arrangements between Herr Conried and Herr Mahler have now been concluded. Several new acquisitions are announced for the company, Rita Le Foraia, who, as Rita Neumann, formerly sang in mezzo-soprano roles with Henry W. Savage, will sing light soprano parts at the Metropolitan, and another singer engaged is Riccardo Martin, an American tenor who appeared last year at Nice. He will not come here until the last of the season.

De Pachmann and Goldmark, the famous opera composer, met in front of the latter's Vienna house a short time ago. Goldmark is a most es-timable old gentleman and a writer of exceptionally brilliant and melodiof exceptionally brillant and melodi-ous music, but is somewhat conceited, a trait which often gives his friends occasion for merriment at his ex-pense. As De Pachmann and Gold-mark walked away from the compos-er's house, the planist pointed back-ward over his shoulder and said: "That modest little edifice will be signally distinguished some day after you are dead," "Indeed," murmured the composer, blushing with pleasure.



å on opposite operation operation operation operation operation operation operation of the section of the secti WINDELL KINGSTON.

The Singing Soubrette, Who Comes to The Orpheum Next Week. 

Pachmann; continued De "they will decorate it with a tablet."
"And pray, what do you suppose they
will say on the tablet after I am
dead?" "To let," was De Pachmann's

Boston is to have what it has looked for the past eight years—all-the-year-round opera presented at popular prices, by a popular company. It has just been announced by the management of the Castle Square theater that the company which has been presenting a series of light and grand operathere for the past summer, strengthened in principals and chorus, will be a strength and the company that the company the control of the past summer. ened in principals and chorus, will be maintained throughout the coming fall and winter season. This announcement comes as a surprise to those who had thought that, as has been its custom, the theater would resume the presentation of well known plays with a carefully selected dramatic stock company; indeed, it is understood that a number of contracts with players already had been made. But the conviction that there are music-lovers in sufficient numbers in greater Boston to warrant the maintenance of a permanent musical stock company has influenced those who control the destinies of the Castle Square Theater in changing plans. The outcome will be welcomed, it is felt, by all who appreciate past efforts to present classic and modern opera in capable, satisfying fashion.

#### THEATER GOSSIP Ethel Barrymore is spending the sum-mer at John Drew's home, East Hamp-

fashion.

ton, L. I.

Julia Dean has arrived in New York from Siasconset, Mass., where she had been spending the summer, at the pre-cise hour for rehearsals for "The Round Up." Henry Miller returned from Europe

trip. While in London he established relations with Vedrenne & Barker of the Court theater, for an exchange of plays. Mr. Miller will begin his season in Great Divide" at Daly's theater on Aug.

Florence Roberts has been added to

the list of stars under the direction of Henry B. Harris, and will open under the new management in "The Struggle Everlasting," at Providence, R. I., on Oct. 23. An engagement at the Colonial theater, Boston, will follow and then the piece will be brought to New York.

Mr. Savage was the first theatrical manager to successfully rout the ticket hucksters, on the occasion of the immensely successful New York run of "The College Widow" at the Garden theater, and he has served notice on them to quit trading in tickets for "A Yankee Tourist." Beginning next Monday he will adopt the same determined methods, that drave them away from methods that drove them away from the Garden theater and caused them to lose the money they had invested in seats for "The College Widow."

It is now definitely settled that Maude Adams is to abandon "Peter Pan," for the time being at least, along about the holidays, and then will be seen in "Les Bouffons," a fantasy from the French, in which Mme. Sarah Bernhardt has won new triumphs in Paris, says the Chicago Tribune. However, Miss Adams' abandonment of Peter cannot be considered in the light of a permanency, for the boy "who would not grow up" has become so closely identified and associated with the personality of the actress that American audiences will continue to demand presentations of the play as long as Miss Adams remains on the stage. In this regard Mr. Frohman himself has been credited with saying that while Miss Adams remains under his management just as regularly as Christmas time comes around will "Peter Pan" be revived for the holiday season at least, regardless of where or what his favorite star may be playing at the time. It is now definitely settled that Maude

### JUVENILE SINGERS.

Members of Prof. Stephens' children's classes are notified that rehearsals will again begin at the Assembly Hall at 11 clock on the first Saturday in Septemo clock on the first saturday in Septem-ber. Come at once and prepare for a grand matinee with Sousa's band. A few new members will be admitted for the fall term. Sabbath school superin-tendents will greatly oblige if they will announce this next Sunday EVAN STEPHENS.

## IN LONDON THEATERS.

Special Correspondence, ONDON, Aug. 21.-Granville Barker, the young actor-manager

to whom George Bernard Shaw largely owes his vogue in London, and who may be snapped up for America next season, has taught other London managers various things in' the past two years. One of his innovations was the presentation of

certain new plays at matinees only and his policy, which Barker means to continue when he takes over the Savoy Theater next month, appears likely to be imitated rather widely. Already it has been adopted at the Garrick by Arthur Bourchier, and Otho Stuart has just announced that several of the new pieces which he holds for the Court, the playhouse which became famous under Granville Barker's management, and which

which became famous under Gran-ville Barker's management, and which the latter has just quitted, will be given at afternoon performances only. Cyril Maude also followed Barker's lead, last season, by giving Vachell's "Her Son," at a series of matinees at "The Playhouse," and Maude tells me that he will take the same course with two new pieces which he has just ac-cepted and will produce shortly. Both, by the way, are adaptations from the cepted and will produce shortly. Both, by the way, are aduptations from the French, and rather exceptionally interesting. In Maude's case, however, these matthee productions are largely a matter of necessity—that is, provided he wants to create new parts himself, for the American "Earl of Pawtucket," which forms his evening bill, and which at first looked like a frost, has developed into the biggest kind of a success, and promises to run as long as "Toddles" did. The king saw it just before he left for Marienbad, laughed immoderately and complimented all concerned, and, of course, this royal cachet settles the The last obstacle to the engagement

course, this royal cachet settles the business.
Early in his coming matinee season Maude will produce an English version of Bricux's "Les Hannetons." This adaptation was done by Laurence Irving, the younger son of Sir Henry Irving and made a real furore when given a single performance by the Stage scelety, not long ago. Probably it will be seen in the United States later on the season of the stage scene and the season of the stage scene in the United States later on the season of the

will be seen in the United States later on—unless American managers should deem it too strong meat—but in any case its successor at the playhouse will be tried across the Atlantic.

The latter plece, which was called "Medor" in Paris, will be known in English as "Fido." Written by Henri Malin, its theme is really rather novel and winning, and Maude tells me he expects it to duplicate here the immense success which it had at the Paris Gymnase when produced there with Huguenet and Galipaux in the two dominating male roles. The mark walked away from the composer's house, the planist pointed backward over his shoulder and said: "That modest little edifice will be signally distinguished some day after you are dead." "Indeed," murmured the composer, blushing with pleasure.

with the friendship of his exact anti-

thesis—a big, blustering boy who used him as "fag" and general factotum. At the opening of the play the two meet, and quite naturally fall into their meet, and quite naturally fall into their former relations. The friend is invited to the suburban villa and there he plays the tyrant quite in the old way. As you see, it is a homely, and decidedly un-French theme, but Parisians liked it none the less. All things considered, Maude is to be envied; likewise the American actor who is chosen for the part of the bullied wight, only nominally master in his own house. Look out for "Bidd!" It will be very funny. ly master in his own house. Look for "Fido!" It will be very funny.

One of the most interesting developments of the English stage this season is the organization of "The Playgoers' Theater company" in Manchester, under the management of B. Iden Payne, with the co-operation of Miss A. E. Horning. It is much as if Philadel. with the co-operation of Miss A. E. Horniman. It is much as if Philadel-

teurish as to write something thoughtful.

The English provincial stage has been going from bad to worse in the last few years, many a company touring the smaller English cities with "stars" drawing \$20 n week—value received—for say 15 weeks in the year. The result has been that the good folk in the "provinces"—i. e. anywhere in the United Kingdom except London—have become disgusted with the theater, and keep away except on the rare occasions when a crack London company can be seen "on tour."

een "on tour."
(In Manchester reformers hope to

Un Manchester reformers hope to bring about a change. They are getting the best plays money can buy and brains can find, without much regard for whether the authors are famous or unknown, and intend to open in Manchester early in the autumn with actors worthy of the West End of London, and then to go on tour.

Apparently the first purchase of these earnest Manchester folk was a grim sort of comedy entitled "David Ballard" by Charles McEvoy, a promising young friend and protege of Bernard Shaw. The play was given recently at a special performance by one of the various London societies of amateur supporters of new blood in the drama, and attracted a good deal of serious critical attentions. ed a good deal of serious critical atten-tion by virtue of being a realistic study of the throttling of a young man's liter ary taste and ambition by his sordid, grubby, filiterate family, Bernard Shaw's "Widower's Houses" is also to be produced. CURTIS BROWN.

# Ochheum THEATRE

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Every Evening (except Sunday) 56c, 50c, 25c. Box Seat, \$1.00. Matinees, Daffy (except Sunday and Monday), 50c, 25c, 10c. Box Seat

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With a Superb Cast and a Big Chorus. New Costumes, New Scenery a Host of Pretty Girls and an Augmented Orchestra.

PRICES—Evening, 50c to \$2,00. Matinee 25c to \$1.50. Scats at \$1.50. Sale Begins Wednesday Morning.

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Same Old Evening Prices, 25, 50 and 75 cents. Matinees, 15 and 25 cents Starting Thursday-"THE LIGHT HOUSE ROBBERY."

BILLIE BURGKEE

BILLTE BURKE COMES TO AMERICA.

Miss Billie Burke, who has achieved distinction on the London stage, was born in Washington, D. C. She has been engaged by Charles Prohman for the coming season to support John Drew in "My Wife." She is a very beautiful blonde still in her twenties, and a most charming and capable actress. She made a great hit in London as Charles Hawtrey's leading support in "Mr.